made his name known among the radicals. But there was nothing in the artistic temperament of the Jew which inclined him to revolutionary idealism: and, when the *Neue Sachlichkeit* sounded the call for the movement back to nature, one of its leaders was Josef Bato.

Sculpture was, for centuries, the most ecclesiastical branch of art, and this is perhaps the reason for the comparative lateness of the Jew's entrance into it. In the romantic period, Mark Matveyevitch Antokolski was easily the most eminent Russian sculptor, gaining the first prize in the international competition of 1878. As the Russian art-critic, Stassov, wrote: "He is the greatest sculptor of our age. He represents in his personality something altogether different from what all the rest of our sculptors stand for—both ancient and modern."

Important, too, at this time, though far inferior to Antokolski in ability, was Moses Jacob Ezekiel, perhaps the most distinguished American-born sculptor of his age. The next generation produced Henryk Glicenstein, N. Aronson, Arrigo Minerbi, and some others of equal reputation. To-day, the magnificent virility of men like Jacques Lipchitz, Osip Zadkin, and Jacob Epstein is leavened by the classical purity of Arnold Zadikow: while Benno Elkan leads a return to the Renaissance ideal in wedding a sculptor's imagination to sober utilitarianism.

In architecture, the Jew had little opportunity to demonstrate his talent until comparatively recent years. The Temple in Jerusalem was reckoned almost among the wonders of the ancient world: but there was no possibility of emulating this achievement on however much reduced a scale in the Diaspora. The mediaeval synagogue was, of necessity, modest and unpretentious to a degree. It